

Songs of French Canada

Ethnic Folkways Library FE 4482

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Recorded by Laura Boulton, Samuel Gesser and Carmen Roy

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Le Miracle Du Nouveau-Né

Bidou

Prince Eugene

Un Petit Peu D'Amour, Mesdames

Ram'nez Vos Moutons

Galop De La Malibaise (Malbaie Galop)

Royal David

Belle, Tu N'as Plus D'Amitie Pour Moi

The "Brandy"

J'ai Fait Une Maitresse

Du Long De la Mer Jolie

Derriere Chez-Nous, Yat Un Champ De Pois

Gorbleur, Sambleur, Marion

Fiddle Dance

Son Voile Qui Volait

Chanson De Mensonges

Tous Les Gens Du Plaisir

Je Suis Amoureux

I'M In Love

Reel

C'Etait Une Vielle Salope

Pis Ote-Toe Donc!

Reel With Harmonica and Spoon

Le Mariage Anglais

La Passion De Jesus-Christ

Je M'AI Fait Une Jolie Maitresse

(I Got Myself A Pretty Mistress)

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INTRODUCTION by MARIUS BARBEAU

The folklore of French Canada is better preserved than that of the motherland in Europe. It has survived in comparative isolation, among the early colonists of New France, of the Missouri and the Mississippi; and particularly among their descendants, in the St. Lawrence watershed, who in time have multiplied into millions.

From the days of Champlain, who founded Quebec in 1608, the French rural settlers called themselves *habitants* (dwellers on homesteads) rather than *paysans*, because the *paysans* were oppressed like serfs in medieval France, and the settlers had loosened the bonds of feudalism in their new-world habitat. They succeeded in their ambition to possess the land, to conserve whatever was their own, then to reach out for more on a continent that had only begun to yield its bounties. In the spheres of discovery, pioneering, and conservation, the French in North America have left their mark deep and far afield.

Yet the years have wrought many changes on this continent. The early racial strata -- Indian, Spanish, French -- have been swamped in most places by English-speaking populations, and industrial progress has obscured the heirlooms of the past. It is only retrospectively that folklorists can now appraise these ancient possessions wherever they have been retrieved from discredit or oblivion -- in French Canada no less than elsewhere.

The downfall of the ancient ways of life in Canada has urged on a very few of us, in the past forty years, to collect, under museum auspices, whatever French traditions might be salvaged from the wreckage. As a result, we have amassed a multitude of folk-songs of all kinds -- a real treasure of melodic and rhythmic art, of poetry and inspiration, and of varied historical features. The actual items of this hoard, preserved at the National Museum of Canada, cover nearly 13,000 songs texts and over 8,000 melodies, mostly recorded on the Edison phonograph, and the unrecorded materials are still incalculable.

Typical samples of Canadian folk-songs are: "Le Mariage Anglais" ("The English Wedding"), going back to a historical event of the 15th century -- the marriage of a French princess to an English prince; "Dame Lombarde", from an episode belonging to the Lombard invasion of Northern Italy; "Le Docteur qui vend son âme

au démon", dealing with the legend of Dr. Faustus; "Le Martyre de Sainte-Catherine" ("The Martyrdom of St. Catherine") within the margin of the official church tradition; "La Perdriole" (*perdriole* is the poetic name for partridge), an archaic rigmarole, believed to be Celtic; "Apprends-moi ton langage" ("Teach Me Your Language"), a love song, in which the nightingale is dispatched as a messenger of love -- this piece represents a few groups of French troubadour-like songs, including shepherd songs, nocturnes and aubades, all of which are of southern inspiration; "Les Roses blanches" ("The White Roses"), a lilting work song, used as a paddling song by the northwestern *Voyageurs*; "La liptitoul", a dance song with a rollicking refrain; and, last, "La Plainte du coureur de bois" ("The Wood-ranger's Lament"), the only example in this collection of a song actually composed in colonial times by the French folk in America.

This list is far from being sufficiently representative; for instance, we can include no example of the lengthy songs, mostly in narrative form, once imported on broadsheets, like "Pyramé et Thisbe", a ballad of the type of "Aucassin et Nicolette"; or of medieval ballads and tragic stories, or songs meant to teach morality, of satiric songs, nursery songs, game and round-dance songs, sea chanties and other songs narrating mariners' adventures, war and marching songs, wonder and lying songs, work songs -- more numerous than any other -- and drinking songs, of which last our files already hold more than 500 distinct items.

The most interesting aspect of the French Canadian folk-songs, from the musical standpoint, is their modal and rhythmical texture, of which the songs given above may serve as examples; it is archaic, varied, and colorful, and far better preserved than anything recorded in France itself. Mme. Marguerite Béclard-d'Harcourt, well-known French musicologist, summed up the modal characteristics of fifty of them, included in my "Romancero du Canada" (of which she analyzed the melodies), as follows: 21 tunes belong to the classical mode of C (major and minor), 15 to that of D, 1 to that of F, 4 each to those of G and A, while 6 have passages in more than a single mode (not necessarily one of the modes just mentioned).

Among the *Chansons populaires du Vieux Québec* (published by Pierre Schneider, Paris), of which I provided the songs and Mme. d'Harcourt the accompaniments, the modes of some of the melodies stand thus: 5 in that of C, 2 each in those of D, A and G, 1 pentatonic.

Concluding a preface on Canadian folk-songs, Mme. d'Harcourt has written this passage: "The treasure that has been saved for us is a splendid restoration for which we no longer had any reason to hope ... These songs fill us with joy because of their expressive beauty, their ornate flexibility, their rhythmic and modal variety, and make us realize the musical impoverishment that France has undergone since it gave birth to this amazing New World expansion." And Gabriel Marcel, a French commentator, added: "One feels that this music, which originated in our land long ago, has been saved all the while as if under a protective blanket of snow."

The songs reproduced on this record here consist of three groups: the first, 14 songs collected by Mrs. Laura Boulton, when guided by Marius Barbeau, mostly in three counties of the lower St. Lawrence, in 1941; the second, 8 songs recorded by Samuel Gesser, in 1955, in the Laurentian hills north of Montreal; and third, 2 songs recorded in Gaspé, in recent years, by Miss Carmen Roy; 1 song recorded with Dr. Marius Barbeau by Moses Asch in New York City.

Song transcriptions by Jacques Labrecque

Except for: SIDE I, Band 3 (Marius Barbeau)
SIDE II, Band 9 (Marius Barbeau)

Notes on songs by Marius Barbeau

SIDE I, Band 1: LE MIRACLE DU NOUVEAU-NE

The Miracle Of The New Born: Singer, Mme. Cleophas Charlebois, of Orleans, near Ottawa, 1941.

Y'a trois faucheurs dedans les prés (bis)
Il ya trois filles pour le faner

REFRAIN:

Je suis jeune,
J'entends le bois retentir,
Je suis jeune et jolie.

Il ya trois filles pour le faner (bis)
Y'en a une qu'accouche d'un p'tit enfant

(REFRAIN)

I n'a une qu'accouche d'un p'tit enfant (bis)
Dans la rivière ell' l'a jeté.

(REFRAIN)

Dans la riviere ell' l'a jeté
La p'tite enfant s'est mis a parler.

(REFRAIN)

There's three reapers in the meadows
There's three girls making hay

CHORUS:
I am young
I hear the woods ringing
I am young and pretty

There's three girls making hay
One giving birth to a wee baby

One giving birth to a wee baby
In the river she threw it away

In the river she threw it away
And the wee baby sang away.

SIDE I, Band 2: BIDOU.

A dance song. Singer, Wilbrod Lavoie, St.
Hilarion, Charlevoix County, 1941. (Metro-
nome: = 118)

Le jour que Bidou vint au monde,
Il était déjà ratoureur
De son bord il volait des mondes,
Il avait déjà le nom d'voleur.

REFRAIN:
SI VOUS CONNAISSEZ BIDOU,
l'est pas fin, i'est pas fou,

Mais pour fair' un mauvais coup,
Y'en a pas deux comm' Bidou.

The Day Bidou was born
He was already marked
Before the World he was a thief.

If you knew Bidou
"He not smart, he not crazy"
But to play a trick
There aren't two like Bidou.

SIDE I, Band 3: PRINCE EUGENE.

A paddling song, going back to 1925. Singer,
Frère Daniel an Acadian of Chéticamp, Nova
Scotia, in 1941.

Ah! dis-moi, prince Eugene, qu'as-tu fait
dans ta vi'?
J'ai parcouru les villes... Vive le jour!
Pour aller à Paris... Vive la fleur de li'!

J'ai parcouru les villes pour aller à Paris
Mais quand il fut au large... Vive le jour!
Regarda derrièr' lui... Vive la fleur de li'!

Mais quand il fut au large regarda derrièr
lui,
Il vit venir vingt hommes... Vive le jour!
Ses plus grands ennemis... Vive la fleur de
li'!

Ah! do tell Prince Eugene,
What have you done with your life.
I wondered through cities,
Happy the days,
To go to Paris
All hail the "Fleur de Lys"

I wondered through cities,
To go to Paris,
But when he got at sea,
Happy the days,
Looked from behind,
All hail the "Fleur de Lys"

But when he got at sea,
Looked from behind,
He saw 20 men,
Happy the days,
His worst enemies,
All hail the "Fleur de Lys"

(bis)

SIDE I, Band 4: UN PETIT PEU D'AMOUR,
MESDAMES.

A work song. Singer, Frère Daniel,
Chéticamp, Cape Breton, 1941.
(Metronome: = 94)

Dedans Paris, vous ne savez pas c'qu'il y a? (bis)
Il y a, je vous le dis, un p'tit arbr' d'amour,
mesdames.
Il y a, je vous dis, un p'tit arbre d'amour joli.

Dans ce p'tit arbr', savez-vous c'qu'il y a? (bis)
Il y a, je vous dis, un p'tit nid d'amour, mesdames.
Il y a, je vous dis, un p'tit nid d'amour joli.

..... un p'tit oeuf.....
..... un p'tit jaune d'amour.....

Do you know what there is In Paris? (repeat)
I'll tell you... there's a little love tree Ladies!
I'll tell you... there's a pretty little love tree.

Do you know what there is on that little tree (repeat)
I'll tell you... there's a little love nest Ladies!
I'll tell you... there's a pretty little love nest.

... a little egg
... a yoke of love

SIDE I, Band 5: RAM'NEZ VOS MOUTONS

(Bring Back Your Sheep). Roundelay or danse
ronde. Singer, Frère Daniel, an Acadian of
Chéticamp, Nova Scotia, 1941.

C'est la plus belle de céans) bis
C'est par la main nous la tenons)
Faites-la passer en arrière
Ram'nez vos moutons bergère
Faites-les passer en avant
Ram'nez vos moutons des champs
Ram'nez, ram'nez, ram'nez, belles) bis
Ram'nez vos moutons des champs)

She's the most beautiful here,) bis
Her lovely hand we hold)

We pass her from behind
Bring back your sheep sheperdess
Bring back them by the front.
Bring your sheep from the field,
Bring back, bring back,) bis
Bring back your sheep from the field.)

SIDE I, Band 6: GALOP DE LA MALBAIE
(Malbaie galop).

Sung to quick dance steps by Joseph and Alfred
Jean, of Ste. Agnès, Charlevoix, in 1941.

SIDE I, Band 7: ROYAL DAVID

A debate between father and son, as to whether the
son should get married. Singers, Omer and David
Ouellet, St. Paul de la Croix, Rimouski County, 1941.

Quand est-ce te marieras-tu, Jean Royal David,
Quand est-ce te marieras-tu, Jean, mon ami.

A... printemps (?) mon père pensez-y donc.
Croyez-vous j'vas rester vieux garçon,
comme ya qui font,
Non, bédame, non.

A.....ment l'habill'ras-tu, Jean Royal David,
Comment l'habill'ras-tu, Jean, mon ami.

En belle robe de soie, mon père, pensez-y donc,
Croyez-vous que j'vas y'ach'ter des p'tites robes de
coton, comme ya qui font,
Non bédame, non.

A.....ment la coiff'ras-tu, Jean Royal David,
Comment la coiff'ras-tu, Jean, mon ami.

A....avec un beau chapeau d'plumes, mon père,
pensez-y donc.
Croyez-vous que vas y'ach'ter un vieux chapeau
d'poche (?), comme ya que font,
Non, bédame, non.

A.....ment la chauss'ras-tu, Jean Royal David,
Comment la chauss'ras-tu, Jean, mon ami.

En beau soulier d'cuir à patin (patente), mon père,
pensez-y donc.
Croyez-vous que j'vas y'ach'ter des bottines de vach's,
comme ya qui font,
Non, bédame, non.

A....ment la couch'ras-tu, Jean Royal David.
Comment la couch'ras-tu, Jean, mon ami.

Dans un beau lit blanc, mon père, pensez-y donc,
Croyez-vous j'vas la coucher su' un lit
d'paille.....(?)
Non, bédame, non.

1. When will you marry Jean Royal David
When will you marry Jean my pal?

At Spring Father, just think of it.
You don't suppose I'd stay a bachelor as some do,
no Damn it no.

2. How will you dress Jean Royal David,
How will you dress Jean my pal?

With a fine silk frock, father, just think of it.
You don't suppose I'd buy a little cotton one,
as some do, no Damn it no.

3. How will you cover your head Jean Royal David,
How will you cover your head Jean my pal?

With a fine feather hat, just think of it,
You don't suppose I'd buy a burlap one, as some do,
no Damn it no.

4. How will you shoe yourself Jean Royal David,
How will you shoe yourself Jean my pal?

With patent leather shoes, father, just think of it
You don't suppose I'd buy cow boots, as some do,
no Damn it no.

5. How will you bed her down, Jean Royal David,
How will you bed her down, Jean my pal?

In a Fine white bed, father, just think of it,
You don't suppose I'd put her down on a straw one,
.....(?)
No Damn it no.

SIDE I, Band 8: BELLE, TU N'AS PLUS
D'AMITIE POUR MOI.

The complaint of a rejected lover. Singer
Joseph Ouellet, La Tourelle, Gaspé, 1918
(Metronome: = 70)

Je lui yai dit: Charmante bella,) bis
Tu n'as p'us d'amitié pour moi)
Tu n'as p'us d'amitié pour moi,
Z'après m'avoir tant fait de promessa.
Tu n'as p'us d'amitié pour moi,
(z)'après m'avoir promis la foi.

La belle qui n'avait le coeur tendra,
Les larmes-lui coulèrent des yeux.
Moi qui es t'un garçon généreux,
Tout doucement je m'approchis d'ella.
Je mis la main sur son genou:
Petit coeur doux, consolez-vous!

Je t'un petit voyage à féra,
Cinq où six mois, z'une an t'au plus (bis)
La belle, si tu voulais m'entendra,
M'entend' usqu'à notre retour,
On accomplir.. a nos amours.

I told her: lovely "Bella" (beauty)
You've no love left for me.
You've no love left for me,
After so many "Promessa". (promises)
You've no love left for me,
After having promised faith.

The "Bella" who had a tender heart,
Had tears running from her eyes,
I, who is a generous guy,
Ever so gently approached her.
I placed my hand on her knee,
Sweet little heart console yourself!

A short trip I'll make,
5 - 6 months, a year at most.
Lovely one, If you would only wait,
Wait till my return,
Our love will be fulfilled.

SIDE I, Band 9: THE "BRANDY".

A jig, with fiddle. Played and danced by Joseph
and Alfred Jean of Ste. Agnes, Charlevoix, 1941.

SIDE I, Band 10: J'AI FAIT UNE MAÎTRESSE.

Singer, Mlle. Jeanne-d'Arc Plante and family,
St. Pierre, Island of Orleans, 1941
(Metronome: = 112)

J'ai fait une maîtresse, mais il n'y a pas (bis)
longtemps,
Mais quand je vas la voir, elle m'y incite à
boire
Du meilleur de son vin.
A ta santé, Catin!

A ta santé, Lisette, à ta santé je bois. (bis)
Si tu n'étais pas si jeune,
Je te parl' rais d'amourette.
Attends encore un an,
Je serai ton amant.

Le bonhomme qu'est aux écoutes entendit cela.(bis)
Ma fille en mariage,
Elle a reçu tout ses gages
D'un autre amant que vous.
Gallant, retirez-vous!

S'il faut que j'me retire, je me retirerai (bis)
Dans un couvent d'ermite.
Pour l'amour d'une jolie fille
J'irai finir mes jours,
Adieu, donc, mes amours!

Qui a composé la chanson, c'est un p'tit (bis)
cordonnier.
Assis sur sa selle,
En posant sa semelle,
En faisant son talon,
Excusez la chanson!

I got myself a mistress, but not so long ago,
I went to see her, she insists I drink
The Best of her Wine ...
To your health, doll!

To Your health Lisette, to your health I drink
If you weren't so young,
I would speak to you of love.
Wait again a year,
I'll be your lover.

O darn, my husband,
Your little cousin, Germinie
Oh darn,
Your little cousin, Germinie.

SIDE I, Band 12: DU LONG DE LA MER JOLIE

(Along the Pretty Seashore). A ballad.
Singer, Mme. Zéphirin Dorion, Port-Daniel,
Bonaventure County, 1941.

Mais quand al' a s'est embarquée
Elle se mit à pleurer
Du long de la mer
Hum... de la mer
De la jolie mer jolie.

O quoi vous donc
Z'a tant pleurer
A tant pleurer, la bella
Si tu savais à qui je suis
A qui je suis la fille du long de la mer
La jolie mer
Du long de la mer jolia.

But when she went aboard,
She began to cry.
Along the Sea Shore,
Hum... the Sea
The pretty sea shore.

Why are you
Crying so much
Crying so much my pretty.
If you only knew who I belong to,
Who's girl I am, along the Sea Shore.
The pretty sea,
Along the pretty sea shore.

SIDE I, Band 13: DERRIERE CHEZ-NOUS,
YAT UN CHAMP DE POIS

(Behind Our House There Is A Field of Peas).
A rythmical work song. Singers, Mrs.
Adelard Rousseau and Mrs. Alphonse Plante,
St. Pierre, Island of Orleans, 1941.

Derrière' chez-nous ya t'un champ d'pois (bis)
J'en cueille deux, j'en mange trois.

REFRAIN:
Touchez haut,
Touchez bas,
Touchez-y,
Touchez-y pas,
Maman veut pas,
Laissez-ça là,
Cach' ton corps
Quand il a mouille, a mouille,
Cach' ton corps,
Quand il mouill'ra.

The old man who listens hears this,
My daughter in marriage!
She's received all her dowry
From an other lover,
Gallant fellow retreat.

If go I must, I will
In an hermit cell,
For the love of a young girl
I'll end my days.
Goodbye then my love.

It was a little shoemaker who compose the song,
Sitting on a stool,
Fixing a sole,
Hammering a heel,
EXCUSE THE SONG.

SIDE I, Band 11: CORBLEUR, SAMBLEUR,
MARION

A quarrel between a husband and deceitful wife.
Singers, Mr. T. Lavoie and Mrs. L. Lavoie,
St. Hilarion, Charlevoix County, 1941.

Morbleur, cambleur, ma mignonne,
Qu'as-tu brouillé la fontaina
Morbleur,
Qu'as-tu brouillé la fontaina
Cambleur.

Mon doux Jésus, mon mari,
Se sont les chevaux du roye
Mon doux,
Se sont les chevaux du roye,
Jésus.

Morbleur, corbleur, ma mignonne,
Qui a couché dans mon lite hier au soira,
Morbleur,
Qui a couché dans mon lite hier au soira,
Cambleur.

Mon doux Jésus, mon mari,
C'est ta petite cousin' Germinie,
Mon doux,
C'est ta petite cousin' Germinie,
Jésus.

Oh darn, my little one,
Who disturbed the Fountain,
Oh darn,
Who disturbed the Fountain.

My Goodness, my husband,
The King's horses did,
Oh darn,
The King's horses did.

Oh darn, my little one,
Who slept in my bed last night.
Oh darn,
Who slept in my bed last night,

J'en cueille deux, j'en mange trois (bis)
J'ai 'té malade au lit trois mois. REFRAIN.

J'ai 'te malade au lit trois mois. (bis)
Tous mes parents venaient me voir. REFRAIN.

Behind our house, there's a field of peas (re peas)
I pick two and I eat three's

CHORUS:
Touch high
Touch low
Touch it
Don't touch it.
Mama says no ...
Leave it alone ...
Hide your hide,
When it rains - it rains.
Hide your hide,
When it'll rain.

I pick two and I eat three,
I was sick in bed 3 months.

I was sick in bed 3 months,
All the relations came to call.

SIDE I, Band 14: FIDDLE DANCE

The Ouellet family, father and sons of
St. Paul de la Croix, Rimouski, 1941.

SIDE II, Band 1: SON VOILE QUI VOLAIT

Singer, Mrs. Beavan

C'était une jeune fille qui n'avait que 16 ans (bis)
Elle s'est endormie sous un beau rosier blanc

REFRAIN:
Son voile par ici,
Son voile par là,
Son voile qui volait, qui volait,
Son voile qui volait au vent.

Le vent soul'vant sa robe, j'ai vu ses beaux bas blancs.

Ainsi ses belles jarretières, ornées de rubans blancs.

Heureux, heureux, mesdames, ceux qui s'ra son amant.

Ils n'auront l'avantage de lui faire souvent.

There was a young girl, who was only 16 (repeat)
She fell asleep under a white rose bush.

CHORUS:
Her shawl flew here,
Her shawl flew there,
Her shawl that flew, that flew,
Her shawl that flew in the wind.

The wind picked-up her dress, I saw her pretty
white stockings.

Also her lovely garters, bordered with white
ribbons.

Happy - happy oh Ladies, the one to be her lover.

They will not often get the chance.

SIDE II, Band 2: CHANSON DE MENSONGES

(Song of Lies). For the dance, by Mrs. Beavan
and Miss Monique Beauchamp.

Je vais vous chanter un' chanson,
Un' chanson de mensonges
S'il y a un mot de vérité,
Veuillez donc me le dire, o gai!

REFRAIN:

Laissez, laissez, laissez-les,
Laissez-les aller jouer!

S'il y a un mot de vérité,
Veuillez donc me le dire,
J'ai pris mes deux boeufs sur mon dos,
Ma charrue dans ma ceinture, o gai!"

J'm'en suis t'en allé labourer,
Là où ya pas de terre, o gai!

J'ai t'aperçu un'homme mort
Qui mangeait tout' mon herbe, o gai!

J'ai pris mes deux boeufs sur mon dos,
Ma charrue à ma ceinture, o gai!

I'm going to sing you a song,
A song of lies,
If there's a word of truth in it,
Please let me know! oh gay.

CHORUS:
Leave - leave - leave them,
Leave them to and play.

If there's a word of truth,
Please let me know,
I took two bulls on my back,
My plow in my belt, oh gay.

I went to plow,
There, where there's no earth, oh gay.

I found a dead man,
That was eating all my grass, oh gay.

I took two bulls on my back,
My plow in my belt, oh gay.

SIDE II, Band 3: TOUS LES GENS DU PLAISIR

(Drinking song. Singer, Mrs. William Veters.)

Tous les gens du plaisir, sont ici, les voici (bis)
Ils ont le coeur tout réjoui
Je veux boire et je veux boire
Ils ont le coeur tout réjoui,
Je veux boire 'vec tous mes amis.

D'une table bien mis(e), bien garnie, ou bien
remplie (bis)
C'est alentour d'ces deux buveurs,
Ces buveurs et des buveurs.
C'est alentour d'ces deux buveurs,
Ces buveurs et des chanteurs.

Si j'avais t'un ami qui m'aim, rien qu'à demi (bis)
Je lui ferai passer l'eau,
La rivière et la rivière,
Je lui ferai passer l'eau,
La rivière, oui, sans vaisseau.

Si j'avais t'un amant, qui m'aimerait tendrement(bis)
Je lui ferais pour certain,
Son bonheur et son bonheur,
Je lui ferais pour certain,
Son bonheur, mais aussi le mien.

Un' bouteille vermeille sur la table qui nous
réveille (bis)
Prenons-la, oui, par le cou,
Faites-lui faire et faites-lui faire,
Et prenons-la, oui, par le cou,
Faites-lui faire un p'tit glou-glou.

All the people of pleasure are here, here they are.
They have hearts oh so happy,
I want to drink and I want to drink,
They have hearts oh so happy,
I want to drink with all my friends.

With a well laid table, well granish or well dressed,
Around these two drinkers,
These drinkers, oh the drinkers,
I'm surrounded by these two drinkers,
These drunks and singers.

If only I had a friend, that half cared for me,
I would make him walk the water,
The River, oh the river,
I would make him walk the water,
The river, oh yes without a boat.

If I had a lover that would love me tenderly,
I would make him for certain,
His happiness oh his happiness,
I would make him for certain,
His happiness and also mine.

A green bottle on the table to wake us up,
Let us take it, yes by the neck,
Get her to, get her to,
Let us take it yes by the neck
Get her to make a little gurgle.

SIDE II, Band 4: JE SUIS AMOUREUX

(Work song. Singer, Mrs. Beavan)

Je suis amoureux depuis quelque temps (bis)
D'un' jolie brunette et agée de quinze ans

REFRAIN:
Brunette, allons, gai gai gai,)
Brunette, allons, gai gaiment.) (bis)

Mais je vais la voir que de temps en temps

J'en ai fait la d'mand' devant tous ses parents.

Ils m'ont dit d'attendre, d'attendre encore un an.

Un an c'est bien long pour un tendre amant.

C'est bien long pour un tendre amant.

Oh, tenez mad'moiselle, serrez-moi mes gants.

Je les mettrai que trois fois dans l'an.

Une à la Saint-Pierre, l'autre à la Saint-Jean.

Et l'autre le jour de mai. Non! c'est le plus beau
de l'an.

I'M IN LOVE

I've been in love for a little while
With a pretty Brunette of fifteen.

CHORUS:
Brunette, gay, gay, gay,
Brunette, let's be gay.

With a pretty Brunette of fifteen,
But I see her only now and then.

But I see her only now and then,
Of her folks I've asked for her hand.

Of her folks I've asked for her hand,
They told me to wait, wait for a year.

They told me to wait, wait for a year,
A year's a long time for a tender lover.

A year's a long time for a tender lover,
Here mad'moiselle put away my gloves.

Here mad'moiselle put away my gloves,
I'll only wear them three times this year.

I'll only wear them three times this year,
Once on St. Pierre's, the other on St. John's

Once on St. Pierre's, the other on St. John's
And last but least, on May Day, Oh! it's the best
of the year.

SIDE II, Band 5: REEL

A reel played on mouth organ by Robert Beavan, with
hand clapping and spoons by the family.

SIDE II, Band 6: C'ETAIT UNE VIELLE SALOPE

(She Was An Old Slop). A dance song. Singer,
Miss Monique Beauchamp and friend.

C'etait une vieille slope) (bis)
Qui allait tirer ses vaches)
Qui allait tirer ses vaches
Dans un pot(e) à pisser.

REFRAIN:

Marie Castille dominette,) (bis)
Marie Castille dominé)

Ell' n'avait pas d'couloir
Pour couler son lait.

Ell' prit sa queue d'chemise
Pour essayer de l'couler.

Sa queue d'chemise était trop sale
Le lait voulait pas passer.

Ell' s'en va t'au marché
Pour essayer de l'passer.

Monsieur l'curé est là,
Est là pour le marchander.

There was an old slop
That was going to Milk her cow
That was going to Milk her cow
In a chamber pot.

CHORUS:

Marie Castille dominette,) (repeat)
Marie Castille domine)

She didn't have a strainer,
To strain her Milk.

She took the tail end of her shirt
To try to strain it.

The tail end of her shirt was too dirty,
The milk wouldn't go through.

She went out to market,
To try and sell it any way.

SIDE II, Band 7: PIS OTE-TOE DONC !

(Married To A Lawyer). A work song.
Singer, Mrs. Beavan.

Mon père me maria avec un avocat.
Le premier soir des noces, avec lui je coucha.

REFRAIN:

Pis ôte-toé donc,
Fais donc pas ça,
Pis ôte-toé donc de d'là.

Il me serra si fort qu'la couchette en craqua.

La bonn' femm' qu'est aux écoutes, qu'entend
tout ce bruit-là.

Al' dit: "endur', ma fill', de d'ça on n'en meurt pas."

En tout cas, si t'en meurs mais on t'enterrera.

On mettra sur ta tombe qu't'es morte en faisant ça.

En faisant ta prière au fils Saint-Nicolas !

My father married me off to a lawyer,
The first night of our wedding with him I slept.

CHORUS:

Get out
Don't do that
Get out of there.

The old lady listening in, heard all the noise.

She said, patience my girl of that no one dies.

In all cases, if you should die we'll bury you.

On your grave we'll put: She died doing it.

Doing her prayer to St. Nicolas.

(See Folkways Records FA 2021 "Seeds of Love"
sung by Andrew Rován Summers)

SIDE II, Band 8: REEL WITH HARMONICA AND SPOON

(By Robert Beavan and spoons.)

SIDE II, Band 9: LE MARIAGE ANGLAIS

(The English Wedding). A ballad on a historic theme
going back to the XVth century. Sung by Dr. Marius
Barbeau.)

This song of old France goes back to the late
Middle Ages, and tells of a young English king
marrying a French princess of royal blood. The
story in a few stanzas shows the bride's dis-
pleasure at being led across the English Channel
to live with "le roi anglais". She does not like
it, and tells whoever can hear that she would
rather marry a plain soldier of France. On
his way back home with his bride, the young
king gallantly offers to bandage her eyes so
that the stormy sea may not frighten her. But
she refuses, saying, "Since I must cross the
channel, let me see it, Maudit Anglois! At
supper time he wishes to break the crusty bread
for her; or, later in the evening, he wants to
pull her shoes off to save her the trouble. But
she repels him at every turn, exclaiming,
"Maudit Anglé! take care of your own bread,
not my own. I have servants of my homeland
here to mind me. Take off your shoes if you
must, not my own. I have French maids here
to take care of me." But when, at midnight,
he sighs lonesomely beside her, she turns to
him and whispers: "Revire-toi, embrasse-moi,
Mon cher Anglois! Puisque nos pères nous ont
mariés, il faut s'aimer." "Kiss me, my dear
Englishman! Since we were made to marry,
why not love each other?"

Mon père veut me marier,
A un jeune Anglé il m'a donné.
J'aimerais mieux soldat français
Avecque rien
Que d'épouser le Roi anglé
Et tous ses biens.

Mais quand ça vint pour embarquer,
A voulu les yeux lui bander.
"Bande les tiens, laisse les miens,
Maudit Anglé!
Car j'ai la mer à traverser:
Je la voirai."

Mais quand ça vint pour le souper,
Il voulut couper son manger.
"Laisse le mien, coupe pour toué,
Maudit Anglé!
J'aurai des gens de mon pays
Pour me nourrir."

Mais quand ça vint pour le coucher,
Lorsqu'il voulut la déchausser,
"Déchausse-toué et couche-toué,
Maudit Anglé!
J'aurai des filles de mon pays
Pour me servir."

Mais quand ça vint sur la minuit,
L'Anglé soupire, dans son lit.
"Revire-toué, embrasse-moué,
Mon cher Anglé!
Puisque nos pères nous ont mariés,
I faut s'aimer."

My father wanted me to marry
A young Englishman he gave me.
I would rather a French soldier
With nothing
Than marry the English King
With all his goods.

But when he came to place me on shipboard
He wanted to blindfold my eyes.
"Blindfold your own, leave my own
Accursed Englishman
For if I must cross the sea
I want to see it."

But when it was time for supper
He wanted to cut my meat for me.
"Leave my meat, cut your own,
Accursed Englishman,
I will have people from my country
To feed me."

But when it was time to go to bed,
When he wanted to help me off with my shoes
"Take off your own shoes and go to bed,
Accursed Englishman
I will have girls from my country
To serve me."

But when it drew near midnight,
The Englishman sighed in his bed.
"Turn around, kiss me dear Englishman.
Since our parents have married us
We must love each other."

SIDE II, Band 10: LA PASSION DE JESUS - CHRIST

(A religious song, or canticle for the Good Friday.
Singer, Mrs Zéphirin Dorion, Port-Daniel,
Bonaventure County.)

La Passion de Jésus-Christ (bis)
El' était triste et dolenta, pêcheur,
El' était triste et dolenta.

Dieu z'a jeûné quarante jours (bis)
Sans prendre soutenanche, pêcheur.
Sans prendre soutenanche.

Au bout de ces quarante jours (bis)
Il a pris soutenanche, pêcheur
Il a pris soutenanche.

Il a pris z'un' goutte de vin (bis)
Une pomma d'oranga, pêcheur.
Une pomma d'oranga.

Saint-Jean fut dire à Notre Seigneur (bis)
La réjouissance est granda, pêcheur.
La réjouissance est granda.

Notre Seigneur dit à Saint-Jean (bis)
La trahison est granda, pêcheur.
La trahison est granda.

Avant qu'il soit vendredi nuit (bis)
Tu vouéras mon corps prenda, pêcheur.
Tu vouéras mon corps prenda.

Tu vouéras mes deux pieds cloués (bis)
Et mes deux bras s'étenda, pêcheur.
Et mes deux bras s'étenda.

Tu vouéras ma tête couronnée (bis)
De grandes épines blanchea, pêcheur
De grandes épines blanchea.

Tu vouéras mon côté paré (bis)
De fer ou d'une (d?) lança, pêcheur.
De fer ou d'une lança.

Tu vouéras mon sang recouler (bis)
Tout le long de mes membra, pêcheur.
Tout le long de mes membra.

The Passion of Jesus-Christ (repeat)
Is sad and mournful, Sinner!
It is sad and mournful.

He fasted for forty days (repeat)
Without taking sustenance, Sinner!
Without taking sustenance.

At the end of these 40 days (repeat)
He took sustenance, Sinner!
He took sustenance.

He took a drop of wine (repeat)
An orange apple, Sinner!
An orange apple.

St. John told Our Lord (repeat)
The rejoicing is great, Sinner!
The rejoicing is great.

Our Lord told St. John (repeat)
The treason is great, Sinner!
The treason is great.

Before Friday Eve (repeat)
You'll see my body taken, Sinner!
You'll see my body taken.

You'll see my 2 feet nailed (repeat)
And my two arms stretched, Sinner!
And my two arms stretched.

You'll see my head crowned (repeat)
Of large white thorn, Sinner!
Of large white thorn.

You'll see my side pierced (repeat)
With iron or with a lance, Sinner!
With iron or with a lance.

You'll see my blood run (repeat)
All along my body, Sinner!
All along my body.

SIDE II, Band 11: JE M'AI FAIT UNE JOLIE MAITRESSE

(I have now a pretty sweetheart). Lyric love song.
Singer, Mme. Zéphirin Dorion, Port-Daniel,
Gaspésie, 1951. Phonog. 6652.

Je m'ai fait une jolie maîtresse
Trois jours, y'a pas longtemps.
Elle est si belle, elle est si blanchea
Que sa beauté surpasse les cieus.

Là je l'ai pris par sa main blanchea
Sur mon cheval je la fis monter
Tout droit au logis de mon père
Je m'en ai té la reposer.

Oh! tiens, mon père, voilà la cella
La celle que mon coeur a toujours aimée.
Si je savais que ça s'rai (t) ella
Dans ma colère je la tuerais.

Il dé (g) aina son épée claire
Tout droit au coeur lui a plantée.
La belle tomba z'à la renversa
Le beau galant tomba z'aussi.

Oh! tiens, mon fils, elle est pas encore morta
T'as encore le temps d'la reconsole.
-Oui z'elle est morte, oui z'elle est morta
Tout's ses couleurs, ils sont changées.

I GOT MYSELF A PRETTY MISTRESS

I got myself a mistress,
Three days not so long ago.
She's so pretty, she's so fair,
That her beauty surpasses the heavens.

There I took her by her white hand,
On my horse I got her to mount.
Straight to my father's lodging
I got her to rest.

Here father, here she is,
The one my heart has always loved,
If I knew I couldn't keep her,
In my anger I would kill her.

He released his sword
Straight to her heart he pushed it,
The bella fell wounded,
The handsome lover fell too.

Oh my son, she isn't dead yet,
You've got time to console yourself.
Yes she's dead, yes she's dead,
All her colors, they are changed.

CDLKW RECORD NUMERICAL LISTING

AMERICAN 10"

FA2001 SQ. Dances, Plute Pete
 FA2002 Xmas Carols, Summers
 FA2003 Darling County, Seeger
 FA2004 Take This Ham., Leadbelly 1
 FA2005 Am. Flange Singers
 FA2006 Washburn Band, Terry
 FA2007 Cumberland Mt., Clayton
 FA2008 Creole Song, Van Wey
 FA2009 Lonesome Valley, Seeger, others
 FA2010 Dole Bowl, Guthrie
 FA2011 RT Songs, Houston
 FA2012 Rock Isl. Line, Leadbelly 2
 FA2013 Sea & Logger Songs, Isaac
 FA2014 Seeds of Love, Summers
 FA2015 Cowboy Ballads, Cisco Houston
 FA2016 Solomon Valley, Jemison
 FA2017 Leadbelly Legacy 3, Early years
 FA2018 Ohio Valley, Buckley
 FA2019 Get On Board, Folkmasters
 FA2020 Brownie McGhee, Blues
 FA2021 Martha's Vine Song
 FA2022 Easy Rider, Leadbelly 4
 FA2023 Harmonica, Sonny Terry
 FA2024 Morrison Songs, Hilton
 FA2025 Anglo-American, Nye
 FA2026 Negro Spirit, Hall, Need
 FA2027 Joe Hill Song, Glazer
 FA2028 Smoky Mt., Lumford
 FA2029 Lady Gay, Summers
 FA2030 Hard Traveler, Houston
 FA2031 Sampler, Seeger
 FA2032 Iale Lady, Summers
 FA2033 Gooding-Off, Seeger
 FA2034 N. W. Ballads, Robertson
 FA2035 Peggy Seeger, Flange
 FA2036 Little Jugate, Eddie Manson
 FA2037 Ottawa, Ill., Keith Clark

SONGS OF THE STATES 10"

FA2106 Nas., Clayton
 FA2107 Virginia, Clayton
 FA2108 N. Carolina, Moser
 FA2109 Texas, Nye
 FA2110 Minnesota, Bluestein
 FA2111 Kentucky, English

AMERICAN HISTORICAL # 10"

FH2151 Revolution 1, House
 FH2152 Revolution 1, House
 FH2153 War 1812 1, House
 FH2154 War 1812 2, House
 FH2155 Frontier, Seeger 1
 FH2156 Frontier, Seeger 2
 FH2157 Civil War, Seeger
 FH2158 Civil War 2, Nye
 FH2159 Heritage USA 1, Morrison
 FH2160 Heritage USA 2, Morrison
 FH2161 Heritage Speeches 1, Kurlan
 FH2162 Heritage Speeches 2, Kurlan

MUSIC U.S.A. 10"

FA2201 Chry Dances, Seeger, Terry
 FA2202 Creole Song, Van Wey
 FA2203 Span Song, N. M., Hurd
 FA2204 Penn. Dances
 FA2205 Drums, Baby Dones
 FA2206 Mary Lou Williams
 FA2207 Art Tatum
 FA2208 Americana 12"

AMERICAN 12"

FA2305 Ballads Reliques, Nye
 FA2306 Anglo-Am. Ball., Clayton
 FA2307 Sea Song, Mills
 FA2308 Bangs, Seeger Style
 FA2309 Stoneman Family Band
 FA2310 Ritchie Family, doc
 FA2311 Mt. Music, Kentucky
 FA2312 Mt. Music, Bluegrass
 FA2313 Am. Ballads, Seeger
 FA2314 Faw. Amer., Seeger
 FA2315 Faw. Amer., Seeger
 FA2316 Walk in Sun, Robinson
 FA2317 Country Blues, Reoney
 FA2318 McGhee, Terry, Blues
 FA2319 Walt Robertson
 FA2320 Women's Love Songs, Marshall
 FA2321 Men's Love Songs, Ron
 FA2322 American Ballads, O'Bryan
 FA2323 Cisco Houston, Folkings
 FA2324 Andrew Rowan Summers, Songs
 FA2325 N. Y. Lumberjack, Stecker
 FA2326 Old Mary singing
 FA2327 Gospel Songs, West
 FA2328 Amer. Flange Sing., Thomas
 FA2329 Hymns and Carols, Summers
 FA2330 Unquiet Grave, Seeger
 FA2331 Sonny Terry, J. C., Sticks
 FA2332 Flk Lubile Singers
 FA2333 Mickey Miller, Folkings
 FA2334 New Lost City Ramblers, V. 2
 FA2335 New Lost City Ramblers, V. 2
 FA2336 Folkma
 FA2337 Country Gent., (Bluesman)
 FA2338 Seeger at Carnegie, Terry
 FA2339 Folk Cahn, Call, Concert
 FA2340 Trad. Blues Fl., B. McGhee
 FA2341 Ritchie, Brand Concert
 FA2342 Ritchie, Brand Concert
 FA2343 Ritchie, Brand Concert
 FA2344 Nonreuch, Seeger, Hamilton
 FA2345 Freedom Song, B. McAdon
 FA2346 Sing with Pete Seeger
 FA2347 Love Song, Seeger
 FA2348 Rainbow Quest (Seeger)
 FA2349 Music New G. 2, St. Music
 FA2350 Music New G. 2, Eureka Band
 FA2351 Music New G. 2, Dance Halls
 FA2352 Music New G. 2, Dance Halls
 FA2353 Music New G. 2, Flowering
 FA2354 Smokey Eagle, Blues
 FA2355 Songs Open Road, Cisco Houston
 FA2356 Bound for Glory, Guthrie

TOPICAL SERIES 12"

FN2501 Gazette, Pete Seeger
 FN2502 Hootenanny Tonight
 FN2503 Hootenanny Carnegie Hall
 FN2504 Another Country, Malvina Reynolds

MUSIC U.S.A. 12"

FA3601 South Jersey Band
 FA3602 1-Man Band, Blackman
 FA3603 Amer. Skiffle Bands
 FA3604 Music from South 1
 FA3605 Music from South 2
 FA3606 Music from South 3
 FA3607 Music from South 4
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JAZZ SERIES 12"

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 FZ2802 Anth. 2, Blues
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 FZ2807 Anth. 7, New York
 FZ2808 Anth. 8, Big Bands
 FZ2809 Anth. 9, Paris
 FZ2810 Anth. 10, Boogie, K. C.
 FZ2811 Anth. 11, Adenda

AMERICAN 2-12"

FA2941 Leadbelly Legacy 1
 FA2942 Leadbelly Legacy 1
 FA2943 Am. Folkma
 FA2944 Am. Folkma
 FA2945 Am. Folkma
 FA2946 Am. Folkma

WORLD HISTORICAL

and SPECIALTY 12"

FW3000 Canada in Story & Song, Mills 2-12"
 FW3001 O'Canada, Mills
 FW3002 Irish Rebellion, House

AMERICAN 10"

FW3051 Israel Army Song, Hillel
 FW3052 Recording Indian, Barbeau
 FW3053 Newfoundland, Peacock
 FW3054 Amer. Folkings, John Lomax
 FW3055 Folk Songs Sussex Eng.
 FW3056 Scottish Folkings, Holland
 FW3057 Irish Folkings, Holland
 FW3058 Scotch Woogie, Memphis Slim
 FW3059 Elie, Cotton, Banjo-Guitar
 FW3060 Indian Bagas, Balabala
 FW3061 Am. Guitar, Budoax
 FW3062 Memphis Slim, Vol. 2
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 FW3065 Guy Carawan III
 FW3066 Guy Carawan III
 FW3067 Browne McGhee, Blues
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 FW3069 Joe, Lamb, Ragtime Piano
 FW3070 Eng. Song, Shirley Collins
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 FW3072 Netherlands Sing., Kunst
 FW3073 Blind Willie Johnson
 FW3074 Big Bill Broonzy Story
 FW3075 Story of Theodor Herzl

FOLKWAYS SPECIAL 12"

FT3602 Instr. of Orchestra
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 FT3811 Big Bill, Terry, McGhee
 FT3812 Ballads, Blues, Van Rood
 FT3813 Lightnin' Hopkins, Blues
 FT3814 Furry Lewis, Blues
 FT3815 Pete Seeger, Blues
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 FT3817 Accordion, Tony Lavelli
 FT3818 Bahamas Music, Spencer 1
 FT3819 Bahamas Music, vocal 2
 FT3820 Bahamas Music, inst., 3
 FT3821 Indian Summer Filmcore (Seegens)
 FT3822 Cannonville Suite
 FT3823 Delmore Suits, Solind
 FT3824 Piano pieces, Gerzwin, Kern
 FT3825 Song & Dance Man, Meehan
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 FA4427 Baoule Music Ivory Coast
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 FA4429 Ritual Music, Manjapa
 FA4430 Arabic and Druse Music
 FA4431 Folk Songs of French Canada
 FA4432 Music of the Iuri Forest People
 FA4433 A-B Music Mediterranean, 1
 FA4434 A-B Music Mediterranean, 2
 FA4435 A-B Music Mediterranean, 3
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